

American Art News

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MUSEUM GETS FINE PICTURE.

The Worcester Museum has placed on exhibition a notable acquisition made in Italy last Summer—that of an exceptionally fine example of Bartolommeo Montegna, chief painter of Vicenza, a Madonna and Child.

The picture dates from the earlier or Bellinesque period of the master, was painted probably about 1480, and is of the same period as the noted Madonna and Child owned by Miss Hertz of London, while in charm and quality it almost rivals that exceptional performance, called by Mr. Berenson, "One of the masterpieces of Venetian art."

NEW YORK ARTISTS DISGRUNTLED.

Paris, April 24, 1914.

New York artists are not alone in their grief over the unjust treatment allotted them by the "System" in Philadelphia; American artists in Paris also are not a little disturbed by the new rulings or rather the misruling of the hanging committee of the Salon des Beaux Arts, of whom Lucien Simon is the chairman and czar. The number of pictures that an artist may have accepted has been reduced to four (it formerly was six), with the express understanding that each artist's works would be grouped, giving him an opportunity to carry out a scheme of color, characteristic of his individual temperament that would make for harmony and show his full artistic strength. This, it was explained, would more than compensate for the giving of medals as practiced by the Old Salon. The American artists were delighted with the scheme, and, to add to their joy, the hanging committee sent special letters to each honored guest having four paintings accepted, asking them to designate to the committee just how they would prefer to have their paintings grouped. Some well known Americans drew elaborate diagrams and sent them by special messenger; others modestly wrote, "Please place three large ones on the line, and hang the fourth 'comme vous voulez.'"

At the petit vernissage, consternation ran supreme. No attention whatever had been paid to the suggestions for hanging, only to see to it well that the American artists were not only not hung en masse, but in many cases their offerings were unmercifully scattered from the Salle Carrée to the Morgue. The reason is self-evident, the American artists in Paris are an acknowledged force in the Salons and French mart, and it is a pleasing compliment to them when their confreres concede this fact by such dissimulation—i. e., the attempt to make the American eagle appear like a big white rooster.

The cause of this unhealthy attitude is the treatment handed to the French artists at Pittsburgh last year, and they have not yet forgotten the repulse given to the Société Nouvelle in New York a year ago. Most certainly the more honorable course for the Frenchmen to take is not to attempt to coerce the American artists in Paris by such rude methods, but come out in the open and to excel them in the art of painting—if they can! Thomas R. Congdon.

C. H. HART'S GILBERT STUART.

Mr. Charles Henry Hart's long contemplated book on the "Life and Works of Gilbert Stuart," with as complete a list of his genuine portraits as can be made, is now being prepared and will appear next year. It will, in view of the author's especial fitness for the task, be awaited with much interest. Owners of Stuart paintings should make their examples known to Mr. Hart, whose address is 4717 Chester Ave., Phila.

MEDAL TO HONOR AVERY.

Samuel Putnam Avery is to have a medal, in his honor, from a design by Victor D. Brenner, and, in commemoration of his gift of the Avery Library building to Columbia.

RETURNED TO THE VICKARS BROS.

After five weeks of litigation, the receivers of the late firm of Moulton & Ricketts, have returned to Vickars Brothers, the art dealers of London, a number of oils and etchings loaned the firm for exhibition purposes.

THOSE JARVES PICTURES.

William Sergeant Kendall, Director of the Yale School of Fine Arts, has issued a statement in substance as follows:

"As director, since last September, of the Yale School of Fine Arts, I must correct the false impressions from a published interview with Dr. Oswald Sirén, in which he speaks of the unique value of the Jarves collection of paintings, and of its reprehensible neglect by the authorities in charge of it.

"This interview was given and published without the knowledge of any one who could set this matter in the light in which it should be viewed. The substance of it is correct, except for the unwarranted employment of the term 'firetrap,' which Dr. Sirén himself assures me that he did not use.

"The School of the Fine Arts is not fireproof, but it is a substantial stone building; and although the staircases and partitions are of wood, the danger of a fire is very slight. * * * In Dr. Sirén's interview nothing is said as to the history

keeping intact, and on the whole undamaged, a collection which will be one of the great artistic assets of America.

"The move for restoration comes at a good time, when ignorant and vandalistic methods have been changed for reverent and loving treatment. * * * I hope that, with a proper understanding of the situation, Dr. Sirén's words may become of service in our task; that they may enlist the interest of picture lovers in the erection of a building to contain what we believe will prove to be only the nucleus of a superb historical collection.

HUGO REISINGER SAILS.

Mr. Hugo Reisinger, recently appointed Honorary Commissioner to the Anglo-American Exposition to be held in London, sailed Tuesday on the Mauretania to arrange for the American Art Section, which has been placed entirely in his hands. After the opening of the exposition Mr. Reisinger will go to France and Germany, and will not return to New York until late in the Autumn.



"MY DOVE"

Jean Baptiste Greuze

Sold by the Ehrich Galleries

MUSEUM BUYS GODDESS.

Worch, of Paris, dealers in ancient Chinese art, of 467 Fifth Ave., have recently sold to the Metropolitan Museum, the full-length stone statue, six and one-half feet high, of Kwannon, goddess of mercy, which was reproduced in the Art News last week. It was discovered in the famous Lungmen caves of China where it had lain 1200 years.

NEW LANDSCAPE SOCIETY.

A new society of landscape painters was recently formed in New York. The twelve organizers and original members are: J. Alden Weir, Bruce Crane, Emil Carlsen, Daniel Garber, Carlton Wiggins, Albert Groll, W. L. Lathrop, Leonard Ochtman, Charles H. Davis, Henry B. Snell, F. Ballard Williams, and J. Francis Murphy. The Society will hold its first annual exhibition at the Knoedler galleries early next season.

ANNUAL CARNEGIE DISPLAY.

The eighteenth annual exhibition of the Carnegie Institute at Pittsburgh opened with the press view and reception on Wednesday evening last, and will continue through June 30.

The exhibition, with its wide scope—offering, alone of the large routine displays of the country, perhaps as fairly representative a showing of the European painting of the day as could be gotten together for a city so remote from the art centres of the old world, together with a, generally, well selected assortment of the more striking American pictures of the year—is really the only one in the United States that at all deserves the appellation of a Salon, as the word is generally understood. It should therefore be seen and studied by all American art lovers who desire to keep abreast of the world art of the day—that is, of the saner modern art—that which follows old and tried Academic traditions and formulas with modernist modifications and amplifications, for the exhibition is singularly free from examples of the "Futurists," "Cubists," "Neo-Impressionists" and other "faddists" who have agitated so much in Europe and to a lesser extent in this country of late years.

Exhibition a Large One.

There are 158 foreign and 184 American painters represented at Pittsburgh this year, a total of 342 as against 351 last year, and of the foreign painters exemplified Great Britain has 62 (57 English and 5 Scotch), Germany 35, France 20, Russia and Spain each 5, Belgium and Holland each 3, Austria and Switzerland each 2, and Sweden, Norway, Italy and Canada one each. There are 55 New York painters represented among the Americans, 9 from Philadelphia and Boston, 5 from Chicago, and 7 from Pittsburgh, with 27 painters from scattered cities, 11 resident in Paris, and 3 in England.

It will be seen that the representation is sufficiently varied, and covers so many nationalities and schools as to make an interesting display. As no information is given out as to the proportion of works invited as against those submitted and passed by the several juries in Europe, and the larger American cities, it is impossible to discuss what the effect of the application again this year of the "Compound-exhibition System" as Howard Russell Butler calls it, namely of "Invited" and jury passed pictures, has been on the present display. It would be especially interesting to have the knowledge of the percentages of "invited" and jury-passed works hung, in view of the recent discussion in the Art News anent the "system," as it affected the last Penna. Academy exhibition.

A Thoroughly Good Display.

Failing in this knowledge, however, and viewing the exhibition as a whole, it must be said, in all fairness, that it is a thoroughly good one—and in general interest and the importance of many of its individual examples the best of the art season just closing in America. It presents, not only some of the best and most characteristic (of artist and school) oils from last year's London Royal Academy and Paris Salons, with others seen at minor displays abroad, but a judicious and fairly representative selection from the Chicago Institute, and New York and Penna. Academy's annual shows of last Autumn and Winter, with numerous others, familiar to the frequenters of the galleries of New York and other dealers in modern American paintings. There are no especially inspiring works, no great "Star" pictures, but the average and standard of merit is high, and the hours passed in the study of the walls of the beautifully lit and spacious galleries of the Carnegie Institute, which allow of the proper spacing and harmonious hanging of the pictures, pass only too quickly.

The Prize Winners.

Interest centres, as always in the prize winning pictures, and this year the first medal and \$1500 was captured by Edward W. Redfield with his characteristic Centre Bridge winter landscape "Village in Winter," shown at the recent Pa. Academy dis-

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play. This is Mr. Redfield's twentieth medal award and the second this season, as he won the Potter Palmer medal at the Chicago Institute display last Autumn.

Richard Jack, of London, won the second medal and \$1,000, with his figure composition "The String Quartette," notable more for its arrangement and sentiment than its strength, from the last Royal Academy display. To George Bellows was awarded the third medal and \$500, for his virile broadly painted New York East Side street slum scene, "The Cliff Dwellers," well-known to American art lovers. The honorable mentions will be noted next week.

Paul Dougherty Honor Man.

The "Honor Man" of this year's display—or the painter to a personally selected group display of whose works a gallery is devoted, is that strong marine and mountain painter and colorist Paul Dougherty. Twenty-four of his marines and Swiss Alps scenes, including several not before exhibited anywhere, enrich the walls of the special Gallery with their fine color and masterly composition. It is a joyous display indeed, and a varied one, with its fine and truthful depictions of the thunderous long Atlantic swells rushing towards, and breaking on the rich, brown cliffs of the Cornish coast, in sunlight and under gray skies and mist, and anon the deep and silent valleys, the awful majesty of the Matterhorn and other giant Swiss alpine peaks, and the glaciers and eternal snows which cover and surround the "One man" group display of the artist's works so well shown and lit, emphasize his claim to a place in the first rank of modern American painters as never before. While Mr. Dougherty follows worthy men as Honor Man at Pittsburgh—last year the Frenchman Lucien Simon, in 1912, the Scotchman John Lavery, and in 1911 his fellow American J. Alden Weir, it must be said that in general effect his exhibit is the most inspiring and successful of the four.

Fewer Portraits and Marines.

There are fewer portraits than usual shown this year, and fewer marines also, while landscapes predominate over the figure works. It is impossible, especially in a first review to segregate the pictures into these divisions, or to do more than briefly notice the works which most impress the visitor. Perhaps for courtesy's sake, foreign works should first have mention.

The Scotch painter Robert W. Allan shows a characteristic breezy seaport scene "Away She Goes," depicting the sailing of a fishing lugger under bright, blue skies and over bluer seas. E. Alman-Jean, the Frenchman, has a large portrait group of Mme. Aman-Jean and the artist's son and daughter, notable for its soft, gray tones, fine expression and graceful lines. From the virile brush of Jacques Egile Blanche, comes a typical figure work, an early one, of an old French couple, "The Anniversary" and Mme. Olga de Bernanska—always strong—has a fine half length man's portrait, soft and beautiful in color and fine in expression. The large and fine landscape and cattle of Arnesby Brown from the National Gallery of Canada and the last Royal Academy, and recently reproduced in the ART NEWS, is good to see again. Henri Care-Delville should have been exemplified by one of his group portraits of the Hill family, rather than by his well-drawn but too academic and uninspiring nude "Nature Endormie," and his half length presentment of a woman's back, "The Maid."

Works by Late Alfred East.

In his "Peasants of Castille" Eduarde Chicarre follows Zuloaga well and effectively, but too closely for any sense of originality. Charles Cottet has a typical presentment of the picturesque Breton port of Douarnenez. Andre Dauchez' rich tapestry landscape, with its curious but effective light, shown at last year's "Old Salon," is a notable work. The late Sir Alfred East, for years a jurymen and visitor at Pittsburgh, and who is sorely missed is represented by two works—one "The Rainbow," a large and fine harbor view, with a tender sky far superior to his better-known woodland scenes. Hilda Fearon's "Silver and Green" is an exceptional figure composition, lovely in light and air. That clever Russian Nicolas Fechin, whom Pittsburgh has made known to American art lovers, has two examples of his able brush—both portraits, one a half length, a study of a woman in white, marvelously clever in technique and splendid in expression. The late George A. Hearn purchased the artist's large composition "Carrying off the Bride," from a former Carnegie show.

English, German and French Pictures.

Stanhope Forbes is not at his best this year in his landscape "Autumnal Road," Victor Gilsoul's "Meuse at Rotterdam" is a strong, fine composition. Grassell, the German duck painter, is well represented and a curious landscape "Early Autumn

Morning" by a fellow German, Wilhelm Hambuchen is noteworthy. Hayley Lever, the Australian, whose work has attracted attention in New York the past season, has his large clear-aired and finely lit views of St. Ives Harbor. Hughes-Stanton's ivirile landscape "Fort St. Andre-Avignon" commands attention, as does also a rich, green Swiss mountain and valley scene, with great sense of space by Erich Kips.

Laura Knight's large outdoors with figures "The Governess," while strong and effective, is not up to her well-remembered "Green Feather." The figures are stiff and too flatly painted. The lamented La Touche is exemplified by two small typical golden landscapes with dainty figures.

A beautiful example of the poetic Le Sidaner, a delightfully decorative and solidly painted Italianated half length profile portrait of a young woman with a rich, brocaded background by A. Makowsky, and a large and fine example of the painter of air and sunlight, Henri Martin, all arrest the visitor.

Monet and Maufra.

There is a large, virile presentment of a fishing boat and fishers in harbor by Martinez-Cubells Ruiz of Spain, two good Maufras and two excellent Monets, one a "Nymphaea" always good to see. The late Albert Neuhaus is shown in a typical interior with figures, and the clever William Nicholson in a Velasquez-like half length of a girl. Julius Olsson, the painter of luminous moonlight seas has two examples—the more important "Channel Pier-Moonlight," fine in light, but the waves not well formed and "woolly." The also clever William Orpen has a stunning self-portrait, and Jules Pages, his well-known outdoors with figures, "On the Paris Quays," from last year's Salon.

There are fine painting and beautiful light, as always, in Bernard Priestman's "Quarry," and Charles Sims' "Month of Mary" is exquisite in sentiment, with fine landscape background.

With a mention of Sir Ernest Waterlow's Swiss winter mountain view, and of the sturdy German von Zugel's splendid cattle piece "In the Rhine Meadows"—this first hasty notice of the Carnegie Institute display must close, and notice of the American pictures, save those of Paul Dougherty above given, must await another issue.

James B. Townsend.

EXHIBITIONS NOW ON

American Paintings at Reinhardt's.

Mr. Henry Reinhardt has had the happy idea of assembling at his galleries, 565 Fifth Ave., a collection which opened yesterday, of thirty-eight recent oils by American artists, to whose works he proposes to devote much attention. These pictures are almost without exception unfamiliar and include many of more than usual interest. Chief perhaps in interest among the figure paintings is Albert Rosenthal's sprightly and most artistically handled work called "Millinery." Frederick Ballard Williams charms in poetry of subject and beauty of color, with his Louis XV mondaines "On the Cliffs." F. Luis Mora makes picturesque the commonplace as seen in a group of people in a street car reading the "Evening News." Robert Vonnoh shows an agreeable figure of a young girl in front of a mirror toying with some "Sweet Peas," and Louis Kronberg pictures a "Ballet Girl in Green" in front to a cheval glass.

By William M. Chase there is a delightful interior with a woman giving a fair caller some "Friendly Advice." Edward A. Bell shows a most attractive figure of a young girl seated at a "Harpsichord." A bright little work is Arthur Crisp's "Valse Caprice."

Notable among the landscapes is Henry W. Ranger's "Early Spring in the Woods," with its quite remarkable effect of light in the middle distance. Arthur J. E. Powell's capital "Bronx Kills" is one of several winter scenes, notable among which are Arthur C. Goodwin's true effect called "The Drift" and F. K. M. Rehn's "The First Snow—Noontide." In "The Old Sycamore," swaying with the coming gale, Emil Carlsen has a fine work. Frank A. Bicknell has a charming "Springtime" and Charles Warren Eaton makes admirable and picturesque use of some "Connecticut Pines." Elliott Daingerfield shows dramatic power of expression in "Ocean Sunset," and Gardner Symons has much success with "In the Morning Light." Jonas Lie has handled with fine picturesque effect the graceful mass of "The Woolworth Building," while Paul Cornoyer shows good handling of material in "After the Rain—Columbus Circle."

(Continued on page 3)

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ART AND ARTISTS

Elmer H. Schofield sailed for Europe last week. He will go to St. Ives, Cornwall, for the greater part of the summer.

Hayley Lever, the English painter who has been in this country during the winter, sailed last week for St. Ives where he will spend the summer.

Henry B. Snell will sail for England with his class on May 22. His destination will be at St. Ives, Cornwall, where he will remain until the autumn.

William T. Ritschel will leave for California next week. He will spend considerable time at Monterey where he will paint some of his good marines.

Granville Smith is spending the greater part of his time at his home at Bellport, L. I. At his studio, 96 Fifth Ave., there are several important recent landscapes.

At the Women's Cosmopolitan Club, 133 East 40 St., Paul Manship is showing a group of sculptures through May 22. The display includes small bronzes, and several large plaster replicas.

A striking portrait of Mrs. Everett B. Kip, by David Anthony Tausky, is now on view at the galleries of M. Knoedler & Co., 556 Fifth Ave. The subject is a brunette and black and gold figures largely in the setting.

The Armenian painter, C. Eksergian, who for many years had a studio in Boston, has painted a standing portrait of Mr. Roland F. Knoedler which is to be a gift to the subject's sister, Mrs. J. von Chelminski, wife of the Hungarian artist, who resides in Paris. Mr. Eksergian has also painted a portrait of Mr. H. G. Kelekian.

The sculptor, Iliff Moses Ezekiel, a native of Virginia, who has spent several years in Rome returned to this country last week to attend the unveiling of the monument to the Confederate dead at Lexington, Va. on June 4. Among his latest works are the statue of the late Senator Daniels, to be placed in Lynchburg, Va., and that of Edgar Allan Poe in Baltimore.

Glenn Cooper Henshaw is holding an exhibition of his winter's work at his studio, 245 Fifth Ave., through May 9. The display, which is original and attractive, consists of oils, drawings and pastels. The subjects are portraits, street scenes and industrial compositions. Although his oils are colorful and original in presentment, it is in pastel that he excels, and in which he best expresses himself. His portraits of children are painted with rare sympathy, and there is an oil portrait of Count S. Davidoff, the noted Russian musician.

Among the many interesting exhibits by the Brooklyn artists in their present show at the Ovington Studio building are the reproductions in color prints of High Bridge and a river scene by Frederick J. Boston. In these the rich tones of the original sketches are more than reproduced and one finds in them those unique qualities which distinguish the best art of the Japanese and give a character to values not obtained by direct painting. Mr. Boston has overcome the many technical difficulties of this process which have rendered its employment so rare.

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EXHIBITIONS NOW ON.

(Continued from page 2)

Drawings at MacDowell Club.

The last MacDowell Club exhibition of the season, which opened at their Galleries, 108 West 55 St., to continue through May 17, consists of four groups of watercolors, pastels and drawings, the work of several of the older and many of the younger men. It is an interesting and attractive display. Among the older exhibitors is Luis Mora, whose collection of pastels and watercolors, principally Spanish subjects, while more broadly handled than many of his oils, is thoroughly good. Robert Henri has two Irish landscapes in blue, George Bellows four crayon drawings, humorous in subject, and as usual, well drawn, and John Sloan a group of his original character studies. Rhoda Holmes Nichols has several colorful examples and Alethea H. Platt's watercolors have the poetry and feeling which characterize her work. Edith Penman shows several good colored etchings. The majority of the younger men are represented by sketches, freely drawn and unconventional in character. Henry J. Glintenkamp and Stuart Davis are represented by interesting watercolors and drawings depicting unusual types. K. R. Chamberlain shows keen perception in his group of character sketches and cartoon drawings; Ethel L. Paddock individuality in a group of nine color works and two drawings; Carlton C. Fowler, distinct cleverness in several New York street scenes,

New Prints in Library Print Room.

Every Spring the Print Division of the New York Public Library holds an exhibition of recent additions. These reviews of the year's accessions naturally always offer diversity in printing methods, nationality, period and individual expression. Perhaps

Thumbboxes at Salmagundi Club.

The walls of the Salmagundi Club are covered with nearly four hundred "Thumbbox" sketches. The exhibition is thoroughly interesting and the sketches are well arranged. Some eminent artists are represented, among them Paul Cornoyer (whose four examples were sold the first day of the exhibit), Charles P. Gruppe, Cullen Yates, Gustave Wiegand, Warren Davis, Frank De Haven, John F. Carlson, Hobert Nichols, Ossip Linde, David J. Gue, Henry B. Snell, William E. Norton, Henry Mosler, J. N. Marble, Edward Dufner, G. Glenn Newell, Chauncey Ryder, F. J. Waugh, and many others equally interesting. The Turnbull prize of \$100 was awarded to George Macrum for the best group in the exhibition. The Vezin prize of \$100 for the best work in the display went to J. Scott Williams, and the Porter prize of \$50 was given to A. Leon Kroll, for the second best work in the show.

During the first two days of the exhibition, sketches totaling \$120 were sold.

Mrs. Meltzer's Portraits.

In an upper gallery at M. Knoedler & Co.'s, 556 Fifth Ave., are displayed five most artistically handled portraits by Charlotte Reinmann Meltzer. In their simplicity and effectiveness of handling and their excellent characterization they recall Boutet de Monvel. The subjects are the husband of the artist, the well-known dramatic and musical critic, Charles Henry Meltzer, Mr. Otto Goritz, the opera singer, Mrs. Mitler, Miss Rosenbaum and Mr. Bosseville.



"MORNING—ILE D'ORLEANS"

Horatio Walker

Recently sold by the Montross Galleries

never more so than in this year's exhibit, now open in the Stuart Gallery of the Library Building.

Additions to the S. P. Avery Collection comprise etchings by Walter James, F. V. Burridge and Theodore Roussel, and a portrait of Delacroix by Villot. Various donors have further added to the Library's list of modern prints, and a dozen color etchings by C. F. W. Mielatz, nearly all views of New York City, add their distinctly chromatic effect to the display. There are also color etchings by V. Preissig, and while color-printing is in mind, a group of Baxter prints, those peculiar products of the Victorian period, may be noted.

The additions made to the Keppel Memorial Collection comprise about 125 pieces, of which a fair representation has been placed on view, and turning from modern work to the older, there are, first of all, the dozen or so of engravings of William Faithorne, and examples of Lucas van Leiden, H. S. Beham, C. Pencz, H. S. Lautensack, Marc Antonio Raimondi, A. van Everdingen, Lievens, Van Vliet, K. Du Jardin, Berghen, Thomas Wyck and Nainx.

A little batch of line engravings, are signed by Mellan, Drevet, Van Schuppen, Aug. de St. Aubin, B. A. Nicolle, and William Marshall, while an original copper plate by Leech and one by Cruikshank call attention to a number of such plates given by a discriminating friend of the print room, from whom have come also numerous volumes illustrated by Cruikshank, Leech, and other artists of the Dickens period. The importance of the literature of prints is emphasized by a careful of books dealing with the subject in its various phases, the merest indication of the Library's acquisitions during the past year.

Works by Late Wilton Lockwood.

Mr. Henry J. Davison has arranged an exhibition of thirty works by the late Wilton Lockwood at his studio, 15 East 40th St., through May 9. The display contains a number of the artist's much loved "Peonies" which he rendered with well-known skill and sympathy. Beautiful and joyous in color the examples shown are among the best flower pieces he painted. There are also several portraits of interest, among them one of Hon. Joseph Choate, good in character and expression, and of Grover Cleveland, with well modeled flesh, a thoroughly dignified composition. "Peasant's Head," "Portrait of a Lady" and "Breton Peasant" are also noteworthy examples.

By Ethel Gabain and John Copley.

At the Goupil Galleries, 58 West 45 St., are now on view until May 16, a remarkable artistic series of lithographs by Ethel Gabain and John Copley. The works of the former, which are most sympathetic in subject and handling, suggest both Aubrey Beardsley and Phil May, and include "The Towers of Florence," "The Sleeping Child," "La Toilette," "Le Petit Dejeuner" and "The Revelers." Among the works by Mr. Copley, which show the ultra modern Parisian influence and are none the worse for it, are "Café Greco—Rome," "The Vigil of the New Year, Sienna," "Footlights" and "Musicians."

Lithographs by Henri Rivière.

There are on view to May 16 at the Print Gallery of Brown-Robertson Company, 707 Fifth Ave., a highly interesting and artistic series of colored lithographs by Henri Rivière, mural painter and etcher, who was

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chosen by Tadamasa Hayashi, the famous Japanese painter, to decorate his house in Tokio. The lithographs of M. Rivière, who for some 16 years has passed his Summers in Brittany and who established the shadow theatre at the Chat Noir in Paris, are very moderate in price and very attractive. They are considered especially suitable for school room decoration. In the simplicity and quality of their color and drawing they suggest the Japanese, while still retaining the French local color. The some sixty prints are arranged in five series, namely, "Aspects of Nature," "The Enchantment of the Hours," "A Brittany Fishing Village," "Parisian Landscapes," and "The Beautiful Land of Brittany."

Fortuny's Artistic Designs.

At the Carroll Galleries, 9 East 44 St., Miss Harriet Bryant has arranged an exhibition of artistic designs in dresses by Mariano Fortuny, who shows several hand dyed and stenciled gowns and wraps of unusual shades. Paul Ibre has designed and tinted rare shades of cloth, interwoven with gold, and this Miss Bryant has had made into sofa pillows. The gallery has been newly decorated in the latest designs and colors, black being the predominating note.

In the front gallery there is a collection of oils and watercolors by C. Bertram Hartman, a young German painter who is showing his work for the first time in this country. He brings something individual in design and expression and withal he displays talent and comprehensive ideas, in many of the works, albeit that some of them are exaggerated in line and composition. "Beside the Still Waters" has a depth of poetry that bespeaks him a good future, and "Evening," "The Great Ammon" and "Siren Land," have decorative qualities.

Tapestries in Brooklyn.

There is now on at the Brooklyn Museum an important loan collection of tapestries, brought together chiefly through the efforts of Mr. George Leland Hunter, who introduced the display with an explanatory "talk walk."

(Continued on page 6)

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

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Farm-house in heart of country; 3 miles from Wrabness-on-Stour and Constable's country, 5 from sea. Excellent sketching centre; and comfortable quarters. Terms, 25s. inclusive per week. Reference may be made to Mr. Martin Hardie, A.R.E., Victoria and Albert Museum, S. Kensington. Apply to Mrs. Rayner, White House Farm, Wix, Essex.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ART EXHIBIT SEASON'S CLOSE.

With the opening, this week, of the eighteenth annual Carnegie Institute Exhibition at Pittsburgh, noticed elsewhere in our columns, the art exhibition season in these United States moves fast to its close. The Carnegie display is the last of the large routine public exhibitions of the season in America, and although unfortunately it does not include sculptures, it is the most important and interesting of the picture displays and the only one that in the large presentment of foreign oils as well as the more striking by Americans, produced during the year; the only one that at all deserves the title of a Salon.

It is to be noted that while the closing art season in this country has been a poor one from the commercial viewpoint, and one that has brought almost a stagnation of trade at times, exhibitions of all kinds have been more numerous and varied than ever before. The exhibition season, in fact, began earlier than usual last October, and is only now beginning to wane, a fortnight later than usual.

There is encouragement, it seems to us, in this condition of affairs, for it would seem to prove that while the sales

of art works by dealers and artists have been less than usual, and the prices have ranged low, art interest has been more than sustained and only awaits better financial markets and conditions to be stimulated into unprecedented activity.

CORRESPONDENCE

MR. MYERS ANSWERS MR. BUTLER.
Editor AMERICAN ART NEWS,

Dear Sir:

If Mr. Vezin will send me his check for One Hundred Dollars I will be very glad to see it applied to the terms he originally suggested. I returned it to him simply because I hardly felt like taking his money.

I note your publication of Mr. Butler's letter. His criticism is a new one and I therefore answer it. He says: "There exists a widespread feeling among New York artists that this year's actions of the jury at Budworth's were justly open to criticism." After the Pennsylvania Academy appoints a jury, and a new one is appointed every year, it never interferes with the jury's actions. The jury is composed of professional artists and they are responsible to themselves alone for their judgment. New York artists cannot complain of the composition of the jury because if I recollect correctly there were four New York men, four Boston men, and only three Philadelphians which seems to me to be a notable instance of impartiality upon the part of The Pennsylvania Academy not easily met by a similar example in any other American City.

After the criticism has been boiled down it is due solely to the fact that the jury this year set a different and probably higher standard than its predecessor. This made the Exhibition smaller but every one who saw the Exhibition must have seen that there was ample space to hang a large number of pictures in addition to those accepted by the jury. No canvases were excluded for want of space and the jury were given no directions and no intimation, as far as I know, that the space was limited. The space was practically unlimited because The Academy takes down its own pictures to accommodate those that the jury accept.

Mr. Butler's charge is in substance that New York artists competed on a different basis than those from Boston or from Philadelphia. The Boston artists made a similar complaint and the Philadelphia artists also made a similar complaint but as a matter of fact the particular residences of the artists competing was not considered by the jury and never is. They passed on the canvases alone. There were no politics in the jury's verdict as far as my own knowledge and experience can detect, and while I personally prefer to see a larger exhibition than a small one, each jury is a law unto itself and always must be.

John Andrew Myers,
Secretary.

Those Yale Pictures.

Editor AMERICAN ART NEWS.

Dear Sir:

Professor Oswald Siren's strictures on the condition of the James pictures at Yale College apply just as well to the Trumbull collection housed there. No more important group of paintings, from an historical standpoint, exists in this country.

Aside from this the artistic excellence of the oil miniatures and the composition pictures of the artist's earlier period is unquestioned and indicates a talent of high order.

These pictures are not well taken care of and their arrangement gives no adequate idea of their importance.

The American nation owes to Trumbull a debt greater than to any artist of his day and Yale College owes it to the nation that this collection should be placed in surroundings that its importance and dignity demand and its protection and preservation for all future time assured.

The loss to the nation by fire or deterioration of the Trumbull collection would be a national calamity.

Very truly yours,

Albert Rosenthal.
Philadelphia, April 29, 1914.

That Moulton and Ricketts Auction.

Editor AMERICAN ART NEWS.

Dear Sir:

On the first page of your issue of April 25 you published a criticism of the recent sales of the furniture, fixtures, books, etc., of the N. Y. Galleries' bankrupt firm of Moulton and Ricketts. In the case of such a failure, resentment is natural and usual. I would suggest, however, that blame and criticism be kept where they belong, and not extended where they do not.

Permit me to correct certain errors which appear in your report. You say "there were only a few dealers and others in attendance." In fact, the good sized galleries were crowded to such an extent that it was not always easy to get near the auctioneer. It is true that those who came and bid obtained, in many cases, good bargains, and that the sums brought for a number of articles were far below their original selling or even their cost value. However, anyone who knows anything about bankruptcy auctions knows that such is the rule and not the exception. The responsibility, in other words, is on those who cause the failure, and not on those who conduct the sale.

Opinions may differ as to what is proper advertising. However, the manner of advertising of bankruptcy auctions is covered by the law, and the law was followed. The number of persons present and bidding indicates that the fact of the sale was reasonably well-known. Moreover, it was not held or conducted "in a hurried manner," but every opportunity was given for bidding. I was present throughout, and know this of my own knowledge.

You may be interested to learn that the aggregate bid came within \$30 of the sum for which the articles sold had been previously appraised by three appraisers, appointed by the court. Under the law, the sale would have been valid had the amount received come to 75% of the amount of the appraisal.

I hope and expect you will give this letter equal publicity with the report which I comment upon.

Yours very truly,

P. J. McCook.

Ancillary Receiver.

New York, April 27, 1914.

[While we did not intimate that there was anything illegal or improper regarding this sale or its conduct, we did contend, and still contend, that there was no apparent effort to make it so known to the public and the trade as to obtain the greatest possible benefit to the unhappy victims of the failure which occasioned it.—Ed.]

OLD SALON OPENS.

American artists were well represented in the 132d Salon of the Society of French Artists (Old Salon), which opened in the Grand Palais, Paris, on Wednesday.

H. O. Tanner has two canvases. "Christ at the home of Lazarus" and "Mary with a lighted taper in her hand."

Max Bohm has a group of nude figures "Springtime." Richard Miller has an outdoors with a lady walking, and an interior "Springtime." Lionel Walden shows a marine "Waiting for the Fishing." Howard M. Hartshorne sends a portrait and Burt Harwood portrait of an old Breton woman. Murray Bewley shows a family group preparing for the fête. The Grand Canal, Venice, is by W. D. Griffin in color.

Among the younger men, Trueman E. Fassett, of N. Y., has a portrait. R. P. Neilson two clever figures and still life. Miss Copeland, of Boston, one of Richard Miller's pupils, portrait of herself. Lawson Adams, of Phila., a portrait of a lady with a fan.

Other American exhibitors are Aston and Ridgway Knight, Robert Hemmings, of Boston; Albert Gihon and T. R. Congdon. In the watercolors, F. R. Dettweiler shows two views of Florence.

The "Old" Salon has for many years been accused of being hermetically sealed to modern progress. Its committee, sensible to this reproach, is seeking to remove it, and two years ago succeeded in making the works of winners of the first prize only exempt from the jury. The new régime, however, is not retroactive. The committee seeks to make the choice of pictures as eclectic and liberal as possible. The first result of the new spirit has been to greatly improve the general standard of the last two or three salons. Some critics even maintain that on the whole the "old" salon is now less conventional than the "new."

BOSTON.

The local season is wearing to its close and the various galleries are singing their "swan song" in the way of mixed and miscellaneous shows.

At the Copley Gallery is such a display as one sees, with pleasure: a distinguished head by Gertrude Fiske, an accurately made portrait by Margaret F. Richardson, a delightful picture of a child by Marion B. Allen and a freely painted and sunny picture of children on a beach by Sears Gallagher, full of good color.

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TURNER BY HIMSELF? (No. 23)

TURNER BY HIMSELF (No. 23).

Editor AMERICAN ART NEWS.

I am sending you a photo. of a portrait of J. M. W. Turner by himself, 17 inches high by 14 wide, and in almost perfect condition. I should be pleased to have an idea of its value as I wish to dispose of the painting and should also be obliged if you could inform me of any collector who might be interested.

(Miss) Louise Meldal.

Minneapolis, Apr. 24, 1914.

Then there are two rather "different" Metcalfs, an interesting figure study by J. H. Rich, a good portrait by Roger Merryman, Beatrice Whitney's "Jongleur," George H. Hallowell's "Dragled," of characteristic rich color, and six pencil drawings of scenes from the West Indies by C. H. Woodbury.

In the front gallery is an interesting collection of watercolor drawings of flowers by Elsie Shaw, many of which were used to illustrate a recent book on wild flowers. They are drawn with great accuracy, but the artist has not allowed her knowledge of botany to override her artistic instincts.

At the Vose Gallery there is an interesting collection of the work of William R. Leigh, of scenes of early American western life.

The Art Museum has recently received as a gift from Mrs. W. S. Fitz, an extremely fine Fra Angelico. The subject is a Madonna and Child with saints and a portrait of the donor.

In Doll and Richards' main picture gallery there is a miscellaneous collection of paintings by American artists. Charles H. Davis' landscape, "Summer Clouds" has the place of honor on the main wall. This fine example has taken four medals during the last ten years. Abbott Graves is represented by a large flower study, including the life-size figure of a young woman. Five landscapes are by Charles C. Allen. Winslow Homer's Autumnal landscape, "Autumn Leaves," works by Appleton Brown, William Picknell, C. C. Coleman, J. Foxcroft Cole, Kleber Hall, and a recent work by Alexander Pope round out a good between-seasons show.

In the smaller watercolor room examples of Harold B. Warren, Charles W. Stetson, Thomas B. Meteyard, M. M. Chase and others make up a good collection.

At Mrs. Gardner's Fenway Court Art Palace, her recent and superb acquisition, the half-length portrait of a young Venetian noblewoman by Domenico Veneziano, is attracting much attention from visitors.

John Doe.

OBITUARY.

Rudolph Seckel.

Rudolph Seckel, the well known dealer in old and modern prints and engravings, committed suicide by gas inhalation in his gallery, No. 31 E. 12 St., Thursday morning last, aged 37. He was a man of agreeable personality and of unusual knowledge and taste. He was born in Frankfort, Germany, and came to New York in 1908, during which brief period he had established a profitable business. Mr. Seckel's wife survives him.

LONDON LETTER.

London, April 23, 1914.

A ceremony which should be of the greatest interest to American visitors to London will be the opening on May 7, by the King and Queen, of the new wing of the British Museum. No less than a thousand seats are being provided for the accommodation of guests. The legacy of £50,000 bequeathed to the authorities by Mr. Vincent Stockey Lean for the purpose of enlargement, formed the nucleus of the fund, and frequent additions to the exhibits have rendered the conclusion of the work more and more imperative. The architecture of the new wing has been kept severely simple so as to form as unobtrusive a background as possible for the antiquities which are to be housed in it.

Early Sporting Prints.

It is not so long ago since the sporting print was severely banished from the rooms of every family with any pretensions to good taste. Now with the swing back of the pendulum of Fashion, the really good examples of these jovial old pictures are being as eagerly sought after as they were in the first days of their popularity and certainly there is a great charm about their merry, good-humored scenes of sporting life. A particularly good collection of Sporting Prints of the late 18th and early 19th Centuries is that at the Galleries of Mr. Brasil Dighton, at 5 Saville Row, where among many other items of particular interest is the complete set of a quarter of a century of St. Leger winners, for the most part after J. F. Herring. These are all in colors, fine delicate pieces of work which make a direct appeal even to the least "horsey" of collectors. The work of Henry Aiken, the well-known sporting artist, is also well represented, while some charming examples of the art of James Ward are likewise to be seen. The cheery, bustling scenes of race-course and stable, full of life and humor, are not to be lightly dismissed and as records of men and manners they are historically of much importance. They are possessions which are likely to grow in significance with the passing of the years.

Alexander at Paterson Gallery.

Although the Paterson Gallery at 5 Old Bond Street has often been devoted to picture shows which have been of greater interest to the general public than that of the work of Guy Alexander now to be seen there, it has rarely been occupied by one which has proven more stimulating to fellow artists. Mr. Alexander is more concerned with his method of expression than with that which is to be expressed, and the result is an undoubted technical dexterity combined with a certain hardness of touch. He is most successful in his studies of towns and landscapes, where he seems to catch the native spirit of his subject. When he essays the genre piece, pure and simple, he is less at his ease and consequently less convincing. In such studies as his "Corner House" and "La Porte," where he deals ably with different problems of light and atmosphere, he shows himself to be the master of a technique of no mean order.

Coming Auction Sales.

Among the forthcoming fixtures for Sotheby's is that of the sale on April 30 of Autograph Letters and Historical Documents, including several bearing the signature of Catherine II of Russia, King James II and Napoleon I. Literary celebrities are represented among others by letters from Voltaire, one of which is addressed to Corneille and is concerned with the education of his daughter. The collection of Wesleyana formed by the late Joseph G. Wright, will come up for sale on May 8th and contains a number of busts and plaques of the preacher in addition to manuscripts, letters and prints. On May 4th are to be sold the Anglo-Saxon and Norman coins collected by H. M. Reynolds, Esq.

Strang's Paintings on Glass.

In the present exhibition of the International Society at The Grosvenor Gallery, Mr. Strang returns to his method of painting on glass. I am by no means sure that the experiment is a successful one, for although a certain brilliance is achieved by it, the general effect is extremely hard and unsympathetic. The show as a whole is a good one, evincing greater originality than has been observable for the last couple of years. Edmund Dulac's caricatures, especially that named "Ri-ke-tsan-dcha-nhon" (Ricketts and Shannon) are delightful, full of humor and observation. Glyn Philpots sends a "Forsaken Goddess," a rather gruesome piece of work, encased

in an imposing frame of iridescent mother-of-pearl. A sort of Problem picture is contributed by G. W. Lambert, called "Important People" in which the importance seems to attach for some obscure reason to a flower-girl, a baby and a prize-fighter! No doubt the artist will issue a key to his meaning later on. Among the continental contributors are Rodin, Simon Bussy and Saistauer.

L. G.-S.

THE NEW SALON.

Paris, April 24, 1914.

Continuing my review of the New Salon, which was to have begun in your issue of April 25, I noticed especially in Room 13 the four pictures of Myron Barlow, delicate in color; with pictures by Lambert, Glehn, Prinnet and Rodica Maniu. La Gandara, worse than ever, is in Room 14, which contains no picture worth attention.

On the other hand, several pictures of great interest are in Room 15. Emile Wery, whom we have not seen for some

PARIS LETTER.

Paris, April 24, 1914.

The Salon des Humoristes, the older of the two annual humorous exhibitions, is now on in the Palais de Glace. Its artistic standard is no higher than that of the Salon of the Société des Dessinateurs Humoristes, if indeed it is as high, but it contains a considerable number of very amusing, if sometimes rather risqué exhibits.

An exhibition of the work of Harry van der Weyden, the American painter, has just been opened at Chaîne & Simonson's gallery. There are nearly seventy pictures, many of them landscapes with water, the artist being particularly fond of painting streams with boats. There are also several seascapes. Harry Van der Weyden is one of the three artists chosen to select the pictures of American painters in Paris for the forthcoming Anglo-American exhibition in London. At Chaîne & Simonson's there is also an attractive show of fans and other paintings on silk by George Sheringham.



CHINESE BRONZE SACRIFICIAL VESSEL—1000 B. C.

Chimerical Animal Swallowing Man

In exhibition at the Worth Galleries

Coming Hodgkins' Sale.

I have just received the catalog of Mr. Hodgkins' private collection of French 18th century drawings and gouaches, which will be sold April 30, before this reaches you. There are 55 lots. It is apparent, even from the illustrations in the catalog, which are admirable reproductions, that the quality of the collection is high.

The Tenth Exposition of the "Société Artistique des Amateurs" of which Mme. la duchesse d'Estissac is the president in the Pavillon de l'Alcazar near the beginning of Champs Elysees, contains 781 numbers in the catalog. Some of the local journals Here are exposed, among other interesting things, drawings by the Duc and Duchess de Berry, by the Conte de Chambord, portrait and studies by the Emperor Don Pedro II, Napoleon III, Empress Eugénie and the Prince Imperial, a miniature of Napoleon III as a child painted by Queen Hortense, pen drawings and a book decoration by Victor Hugo, sketches, aquarelles and a caricature of Gambetta by the Prince de Joinville, a portrait of Duc de Montpensier by Louis Philippe, an aquarelle by the Duc d'Orleans and others by the Princesse Mathilde who was really a distinguished artist.

Among the older historic souvenirs are to be seen a pastel drawing and a portrait painted by Louis XIII, the famous collection of buttons painted by Marie Antoinette and a key forged and chiseled by Louis XVI.

Exhibition of recently published

ETCHINGS by

AFFLECK	HOLE
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HAYES	WALKER

RUDOLF SECKEL

31 EAST 12TH STREET NEW YORK

The Levesque Sale.

The collection of the late M. Levesque, sold Mar. 27-28 by M. Lair-Dubreuil, realized a total of \$67,880 for 155 lots, including sixteen old and 22 modern pictures. The most expensive lot among the pictures was the set of four gouaches representing the Seasons by J. van Blarenberghe, for which the "experts" asked \$5,720, but which cost Mr. Meyer Sasson, of London, \$9,020, M. Ancel being the underbidder. These gouaches fetched \$110 at the Errard Rhoné sale in 1861 and \$6,380 at the Lévy Crémieux sale in 1886. M. Trotti bought the Pater, "Les Plaisirs du Camp," for \$7,942 and the "Marriage Contract," attributed to Jan Steen, went to M. Georges Petit for \$2,970. The sale confirmed the upward tendency of pictures by Gustave Moreau, whose "Saint Sebastian" was the most expensive of the modern paintings; it was hotly contested by M. Baillache and M. Tauber and the latter finally secured it for \$5,324. It also confirmed the fall in the prices of Meissonier, whose "Troupe de Mousquetaires," which fetched \$8,052 at the Secrétan sale in 1889, was sold to M. Tauber for \$3,190. Of the two designs by Delacroix for his decorations in St. Sulpice, one, "Jacob wrestling with the angel," was bought by M. Bernheim-Jeune for \$4,400 and M. Hessel gave \$3,080 for the other; they fetched \$3,410 each at the Tabourier sale in 1898.

Among the pictures one attributed to Fragonard, "Troupeau fuyant l'orage," fetched \$3,960; if it is really by Fragonard, it is worth twice or three times as much, but that is more than doubtful. Messrs. Arnold & Tripp gave \$6,820 for "La Mare dans la vallée," by Diaz. The Barye bronzes in the collection fetched moderate prices.

Robert Dell.

PHILADELPHIA.

There will be on view at Gimbel Brothers' Art Gallery until May 16, a collection of 89 pastels and watercolors, with five oils, by Fred. Wagner and 21 sketches in oil and 33 monotypes by Wm. Frederick Nunn. These works are all small in size, but not for that reason any less interesting than the larger canvases seen in some of the leading local exhibitions by these artists. Mr. Wagner was the winner of the Fellowship Prize this year at the Academy's annual show and Mr. Nunn has made a name for himself through his beautiful pastels of the historic buildings of Colonial days still existing in the older parts of the city. The monotypes he shows now are printed on a specially prepared paper from plates painted with oil colors, one impression only being made, the blending of the wet pigment under the press producing the atmospheric effects that probably could not be secured in any other way by plate printing from either zinc or copper. Connoisseurs and collectors will certainly find much to interest them also in the little Wagner pictures as charming in color and as freely touched as in his larger canvases.

At the Annual Meeting of the Academy Fellowship on April 20, Mr. Henry J. Thouron was elected President, Hugh Breckenridge, Mary Butler, Katherine M. Cohen, Blanche Dillaye, Violet Oakley and Herbert Welsh, Vice-Presidents; Elizabeth J. Abel, Secretary; E. Frances Brad-dock, Assistant Secretary, and Frank Reed Whiteside, Treasurer. The exhibition jury elected consists of Hugh H. Breckenridge, Richard Blossom Farley, Daniel Garber, Charles Gaffey, Elizabeth Sparhawk Jones, Alice Knt Stoddard and Frederick Wagner.

The Fellowship Exhibition will be held at the Plastic and Sketch Clubs, May 7-22. The advisability of continuing these exhibitions and the question of their practical value, was discussed at this meeting as was also the formation of a Relief Committee.

The exhibition of the works of Alexander and Birge Harrison at the Academy was closed April 26, but the works of the contemporary Spanish artists will remain on view until May 15. Eugène Castello.

A feature of this year's Graphic Exhibition at Leipzig will be a sub-section of art history. This will illustrate the development of the fine arts from the earliest times.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Oils by John Mason, May 6 to 20.
Brown-Robertson Print Gallery, 707 Fifth Ave.—Lithographs by Riviere, to May 16.
Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammadan-Persian art, arranged by Mr. H. K. Kevorkian.
City Club, 55 West 54 St.—Cornwell "luminous" pictures, to May 5.
Cottier Galleries, 718 Fifth Ave.—Venetian scenes by W. G. Bunce.
Miss Counihan, 59 East 52 St.—Collection of old furniture and period interior decorations.
Daniel Gallery, 2 West 47 St.—Flower paintings to May 13.
Davison's Studio, 15 East 40 St.—Portraits and flower pieces by the late Wilton Lockwood N. A., to May 9.
Ehrich Galleries, 707 Fifth Ave.—R. de Rustafjaell's Egyptian antiquities, Apr. 27 to May 23.
Folsom Galleries, 396 Fifth Ave.—Watercolors by Prosper L. Senat, and pastels by George H. Leonard, to May 9.
Frances Building, 665 Fifth Ave.—Pictures painted for sale by artist members Lyne (Conn.) Summer colony, benefit Lyne Art Gallery.
Arnold Genthe Studio, 1 West 46 St.—Recent color photographs and prints.
Gimpel & Wildenstein Galleries, 636 Fifth Ave.—Sculptures by Henry Clews, Jr., to May 16.
Goupil Galleries, 58 West 45 St.—Lithographs by Ethel Gabain and John Copley, to May 16.
Bronzes by Rembrandt Bugatti.
Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.
Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.
Knodler Galleries, 613 Fifth Ave.—Portraits by Charlotte Reiner Meltzer, to May 9.
Macbeth Galleries, 450 Fifth Ave.—American pictures to May 9.
Maddowell Club, 108 West 55 St.—Four groups of artists, to May 19.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.
Montross Gallery, 550 Fifth Ave.—Modern American paintings.
Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of drawings from life by Orson Lowell, May 4 to 30.
National Society of Craftsmen, 119 East 19 St.—Thumbbox exhibition. Jewelry by Miss Margaret Rogers of Boston.
New York Paint Club, 1947 B'way—First exhibition.
New York Public Library, Print Gallery (Room 321).—Works by Sir Francis Seymour Haden. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel. Color etchings of New York by C. F. W. Mielzatz.
Pratt Institute, Brooklyn—Illustrations by Arthur I. Keller, to May 8.
Phillipson Studios, 311 Fourth Ave.—Paintings and mural decorations by William Rau, to May 9.
Salmagundi Club, 14 West 12 St.—Annual exhibition of thumb-box pictures, to May 6.
Seckel Gallery, 31 East 12 St.—Recently published etchings by Affleck, Baird, Eyre, Farrell, Fullwood, Hayes, Hole, McGhie, Neare, Rushburg, Strang and Walker.
Snedecor Gallery, 107 West 46 St.—Landscapes by Hal Robinson to May 9.
St. Marks-in-the-Bowery Gallery, Tenth St. and 2nd Ave.—Oils, drawings and designs by Jessie Arms, Emily Grace Hanks, C. Bertram Hartman, Ethel Parsons and Telford Paulin and cartoons for Herter Looms.
Women's Cosmopolitan Club, 133 East 40 St.—Sculptures by Paul Manship to May 22.

CALENDAR—OUT-OF-TOWN.

Boston—Art Club—Austro-Hungarian Graphic Arts. Doll & Richards. Copley Gallery—Works by American artists and watercolors by Elsie Shaw. Vose Gallery—Oils by Western life by W. R. Leigh; portraits and landscapes by Miss Marie L. Peabody. Boston Museum, Print Department—Exhibition of Turner's "Liber Studiorum" from the Francis Bullard bequest to May 4.
Buffalo—Albright Gallery—Works by Wm. Orpen. Annual display Buffalo artists.
Chicago—Art Institute—Paintings by Harold and Laura Knight. Reinhardt Gal-

leries.—Oils by H. W. Ranger and F. B. Williams, to May 1. Roullier Gallery—Sir Thos. Lawrence drawings. Anderson Gallery—Pen drawing and pen portraits in color by Joseph Pierce Nuythens. Thurbur Galleries—Yamanaka display of Japanese paintings. O'Brien's—Pencil drawings by Belle Silveira.

Cincinnati Museum—Eden Park—Paintings by L. H. Meakin, to May 3.
Detroit Museum—Works by Leon Bakst, May 4 to June 1. Paintings and drawings by Henry Reuterdahl, to June 1.
Grand Rapids—St. Cecilia Bldg.—Paintings by Grand Rapids artists.
Logansport Art Association—Oils by noted women artists.
Indianapolis Art Association—Herron Institute—Paintings by the Society of Artists—Paintings by Miss E. W. Roberts, to May 3. Artists and Crafts objects, to May 3. Sculptures by R. N. Burnham.
McPherson, Kansas—Etchings by George Elbert Burr.
Milwaukee—Art Society—Painting and sculpture in the modern spirit, Cubists, Post Impressionists and Synchronists.
Philadelphia, The Plastic Club, So. Camac St.—Paintings, sculpture and craftwork by contemporary American artists.
Academy of Fine Arts—Works by Sorolla and Zuloaga, to May 15.
Pittsburgh—Carnegie Institute—Annual International Exhibition, to June 30.
Portland, Me.—Sawyer Memorial Museum—Annual exhibition Portland Society of Art, to May 16.
Providence, Rhode Island, School of Design.—Paintings, bronzes and graphic works by Charles Ricketts and Charles Shannon, to May 17.
San Francisco—Institute of Art—Annual Spring exhibition.
St. Louis—City Museum—Charles Walter Stetson Memorial Exhibition.
Toledo Museum—Paintings by Gardiner Symons, Philip Little and Henry Reuterdahl. Etchings by Louis Henri Calewaert and classical and historical rugs.
Washington, D. C.—Smithsonian Institution, Gallery of Art—Our Glory Battleship "Oregon" and other pictures of the sea by William F. Halsall.
Worcester Art Museum—Contemporary American paintings owned in Worcester County, to May 10.

COMING ART AUCTIONS.

New York.

American Art Association, American Art Ford Co. Modern Japanese paintings, collected by J. B. Millet, of Boston, on exhibition from May 4 to sale, afternoon and evening of Friday, May 8.
Anderson Auction Co., Anderson Galleries, 284 Madison Ave.—Rare books and standard sets from the library of Dr. William Merrill Bullard of New York, and from other collections, Thursday and Friday afternoons, May 7-8.
Merwin Sales Rooms, 16 East 40 St.—Collection of books, autographs, pictures, engravings, etc., consigned in part by a descendant of Oliver Wolcott, Sec'y of the Treasury from 1895 to 1900, Friday and Saturday afternoons, May 8-9. Rare Americana, the Library of Lucius L. Hubbard, to be sold in morning and afternoon sessions, May 5 and ten following days.
Metropolitan Art Association, Anderson Galleries, 15-17 E. 40 St.—Modern painter etchings, old engravings and mezzotints in color from the portfolios of Taylor Hatfield and other collectors, on exhibition from May 2 to sale on evenings of Thursday and Friday, May 7-8.
Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Stock of Murad & Co., including French gilded wickerwork furnishings and art objects, afternoons of May 7-9. Paintings, including the collection of the P. F. Sheedy, by order of the executrix of his widow, May 7 and 8, 8 P. M.

Abroad.

Amsterdam—Under the direction of Frederick, Muller & Co.—Antiquities, old Japanese bronze, old Delft, China, jewelry, etc., May 15-16. Old Masters, May 26-27.
Berlin—Amsler & Ruthard—Collection Zur Mühlen, St. Petersburg, and Count Stroganoff, Rome. Dürer, Rembrandt, etc., May 25-29.
Berlin—Max Perl Gallery—Library the late pr. councillor Paul Bratring-Charlottenburg, May 11-12.
Berlin—R. Lepke and H. Helbing—The celebrated art collection of the late Baron A. v. Oppenheim—Cologne, October.
Bonn—Math. Lempertz Gallery—Estate of the architect of the government, Zeugeler-Bonn and others. Antiquities and art objects, May 5-6.
Cologne—Math. Lempertz Gallery—Collection of coins, May 19.
Frankfurt a./M.—F. A. C. Prestel Gallery—Collection Jacques-Wiesbaden and others.

Modern masters, Thoma, Böcklin, Lenbach, Uhde, etc., May 5. R. Bangel Gallery—Paintings, antiquities, art objects, May 5-6. Baron de la Queste old masters, May 12. Collection Holzman estate (Constantz). Copper prints by old masters; Dürer, Rembrandt, etc. Old Swiss views, May 18-20.

The Hague—Collection H. G. Tersteeg, including rare examples of old and modern masters, bronzes, etchings, porcelains and art objects, to be sold by Messrs. Bousod, Valadon & Co., 20 Plaats, on May 19-20 at the gallery 'Pulchri Studio.'

London—Puttick and Simpson—The Overcourt tapestries, the property of R. C. C. Lippincott; also porcelain and old English furniture, May 22.

Milan—Palazzo Cova—Collection Cavalieri Ferrara: sketches and paintings by old masters, May 25-30.

Munich—Neue Kunst Haus Goltz—Modern graphic collection of a south German collector, May 15. Collection of 2,264 Greek, Roman and Byzantine coins, Renaissance medals and plaquettes, etc., to be sold at the galleries of Dr. Jacob Hirsch, Arcistrasse 17, May 5-8.

Paris—Collection of Dr. Arthur Sambon, including works of art and objects of virtue, porcelains, ivories, bronzes, etc. Galerie Georges Petit, 8 rue de Seze, Monday, May 25, and three following days. Dissolution Sale.—Seligmann Bros., Third sale, Hotel Drouot, May 5-6; fourth sale, May 8-9.

Stuttgart—H. G. Gutekunst Gallery—Collection councillor of prov. court Peltzer, Cologne. Sketches by old masters of 15th to 19th century, May 15-16.

EXHIBITIONS NOW ON.

(Continued from page 3)

Back to Old Egyptian Days.

There opens at the Ehrich Galleries, 707 Fifth Ave., on Monday, to remain through the month, a remarkable collection of Egyptian antiquities brought together by Robert de Rustafjaell Bey, F. R. G. S., during the past ten years, chiefly through his excavations and explorations largely in the Thibetan district. The objects, numbering several thousands range from a mummy to paintings, one of the latter on canvas showing seven Egyptians performing an act of veneration before an image of the Goddess Hathor, being 3,500 years old. Some clay sculptures of the predynastic period are more than 7,000 years old.

There are shown also flint instruments of the paleolithic, mesolithic and neolithic periods, a lamp dating from the middle age stone period, sets of tools, limestone water vessels, scarabs, of practically all the dynasties; rolls of papyrus in the Demotic and Greek languages of the days of the Ptolemies, shirts and tunics of various early periods, sculptured figures, half life-size, in clay and over 7,000 years old and others of smaller size, of both men and animals, in clay and porcelain, glazed pottery dishes and vases, vases and other objects in alabaster, glassware, beads and jewelry.

Most interesting are the specimens of cereals and foodstuffs, some sacred boats in burnt clay and a mummy case. Notable is the figure of a man in burnt clay seated, half life-size and an upright figure of a man with the head and tail of a dog. Two quite remarkable paintings in fresco from Pompeii also form part of the collection.

Kevorkian's Persian Antiquities.

It is not often that a private individual makes an antiquarian display of such importance as that of Persian Art which Mr. H. K. Kevorkian now has in a specially arranged upper gallery in the Charles of London building at 718 Fifth Ave. The collection of 534 objects, chief in interest among which is naturally the huge mihrab or prayer niche, with its blue and purplish iridescent tiles, from the Seljoucid Temple at Veramin. The display has attracted so much attention, both from the lay and art press and the public, that its time now drawing to a close has been extended from the original two months of March and April through May.

The catalog is of itself quite a treasury of information and prepared under the supervision of Professors Abraham Yohannan and A. V. Williams Jackson of Columbia University. The miniatures, numbering nearly 250 are of great interest and the specimens of calligraphy ornament and bookbinding are quite remarkable, the calligraph, some of it dating from very early periods, being especially interesting. There are a large number of fine ceramics, many very early in origin and to this part of the collection several noteworthy additions have recently been made.

The bronzes and illuminated books are noteworthy, the examination of the latter being especially attractive. The objects are largely from excavations made under the personal supervision of Mr. Kevorkian, chiefly in the vicinity of Veramin, the site of the ancient Rhages.

At the Kelekian Galleries.

There are to be seen at the Dikran G. Kelekian Galleries, 709 Fifth Ave., some wonderful potteries, which include rare examples of Rhages, Rakka and Sultanabad ware. A Rakka plate, with a horseman in polychrome, dates from about the third century. There are also on view some fine Chinese paintings of the Sung period. A remarkable Chinese velvet hanging is in Imperial yellow and rose tints.

Louis XIV Co.'s New Galleries.

The Louis XIV Antique Co. for some years established at 257 Fifth Ave., removed on May 1 to their new and commodious quarters at 249 Fifth Ave. cor. 28th St. The unusual collection of antique jewelry unsurpassed in this country is shown to rare advantage in the present well lit galleries; what is said to be the only perfect collection extant of medallion portraits of the Roman Emperors in Limoges are among other treasures shown. The remarkable collection of paintings, Chinese and Japanese porcelains, tapestries, laces, jades, miniatures, Mandarin coats, temple hangings and old brocades, are worthy of a museum, and a visit to this well arranged display will well repay lovers of rare and veritable antiques.

Old English Chapel Reproduced.

A unique and interesting reproduction of an old English oak paneled room in a Buckinghamshire parish chapel (early XVIII century) can be seen at the Hayden Company warerooms, No. 523 Fifth Ave., for a limited time.

The entire room is made of five-hundred-year-old English oak specially imported, and the painting, toned down to almost the original color of the oak, has been done by Carlton T. Chapman. The original chapel housed an extraordinary library and is a fine Jacobean treatment of panels, painted with landscapes, bookmarks, bands, figures and arabesques.

Art and Modern Industry.

The annual exhibition of students' work at the N. Y. School of Fine and Applied Art, held last week at the school studios, 2237-39 Broadway, strikingly demonstrated the success of the institution's efforts to efficiently meet the increased demand for the more artistic expression in every form of industrial activity, as well as giving stimulus and training to students of painting, sculpture and portraiture. The school is founded on the conviction that there is a sane balance between the old academic viewpoints and the reactionary modern obsession that all art must be instantaneously turned into a money value, and believes that the art quality, if present at all, must be expressed in all of man's daily life and activities.

To attain this end the school begins its courses with the life class in charge of Rae Sloan Bredin, teaching the student to know the figure, not only in action, with its proper proportions, but also in its relation to every form of decorative art. The department of interior decoration, in particular, illustrates this modern viewpoint. Under the direction of William Odom, the student makes a thorough study of the different periods and modifies them to present-day uses, working on the sound foundation of intimate knowledge of the fundamental relation of color, spacing and perspective. Thus the work is structurally, historically and artistically correct, and the public's appreciation is shown by the co-operation of the trade with the school among the students.

The same practical results are obtained in the costume and commercial illustration classes, it being the effort of the school to raise the artistic taste standard of the public in advertising. The same policy will be carried out at the Summer school at Belle Terre, Long Island, in conjunction with the outdoor painting class, which will be under the direction of Jonas Lie.

Women Sculptors at Gorham Co.

The Gorham Co. announce their annual exhibition of women sculptors' work to open at their galleries, Fifth Ave. and 36th St., May 4, to continue through May 29. Forty artists will be represented, among them Bessie Potter Vonnoh, Mrs. Harry Payne Whitney, Annetta St. Gaudens, Miss Grymes, Sara Morris Greene, Grace Rumsey Goodyear, Abestenia St. L. Eberle, Mabel Cochrane, Anna V. Hyatt, Clio Bracken and Lillian Baer.



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CHICAGO.

The paintings by the English artists, Harold and Laura Knight, form one of the most attractive exhibitions held at the Art Institute, this season. Chicago art lovers unanimously concede that Mrs. Knight surpasses her husband in the skillful expression of radiant moods, and in the adaptation of these moods to subjects. Mr. Knight is enthusiastically accepted as a master in lower-keyed tonal effects and his treatment of foliage is applauded as "real life in leafage." Both artists are acclaimed as superior figure and landscape painters, and as portraitists. Their nudes have wonderful luminous flesh tints. Mrs. Knight's drawings of dancers, in faintest coloring, vitally pulse the life of terpsichorean motion. Every day this cluster of drawings is surrounded by delighted visitors.

In the Galleries.

Two of Thurber's galleries are delightfully Japanese, these days. Ten of the great masters in wood-block prints are exemplified, and several of their most popular products are on the walls. Harunobu appears in six prints. Shunsho is seen in stage portraiture. Sharaku's unique expressions of "things as he beheld them" are in evidence in three important prints. Hiroshige's moonlight scenes are conspicuous. Traditional fabrics are included in this show, with rare porcelains. The Yamanaka Company are responsible for this rare and beautiful display.

The leading exhibition at O'Brien's now is one of a collection of pencil drawings by Belle Silveira. This artist won approval here a few years ago, and is now receiving plaudits for real inspirational work. Her medium is soft-toned, and she applies it with appreciative delicacy to the subject. "Lake Michigan" suggests mystic force in its surging waters under a night sky, the big birds winging towards the flat shore line. "The Ravine, Highland Park," "Escanaba," and "Little Bridge," are beautifully Japanese in effect. "Little Birch Tree" is one of the daintiest pieces in line.

The paintings by Frederick Kleiminger have proved so attractive that the manager of the Fine Arts Shop decided to keep them on the walls through today. So, this Chicago artist, now a member of the Eastern group, has been accorded the honor, in his own country, of a three-weeks show of his products.

Jean de la Sentillaine has brought here a collection of old and modern masters and an assemblage of old engravings—all on exhibition at the Great Northern Hotel. Among the artists represented are: Corot, Diaz, Courbet, De Cock, Van Aise, Maeterlinck, Gabriels, Picart, De Vigne, Van Damm, De Vas and Saffleven, and among the engravers Ketterlinus, Collas, Ertinger, Zingg, Bauer, Vasseur, Ozanne, Muller and Ganiere.

Two paintings by the late George Inness, direct from the Inness family, one never before exhibited, are at Young's. A few paintings by Blakelock are also featured in this gallery.

Some Art Happenings.

An exhibition of portraits by Grace Gasset is on at Roullier's.

Joseph Pierre Nuytens pen drawings are still at Anderson's and will be followed by a show of works by Lamora Birch.

Lucie Hartrath is finishing landscapes that she sketched in colors while touring Germany last Summer.

Nancy Cox-McCormack, sculptor, has been given an important memorial commission by a Joliet bank. She is finishing a bust portrait of Clarence Darrow, the attorney.

H. Effa Webster.

Toledo.

Paintings by Gardner Symons, Philip Little and Henry Reuterdahl; etchings by Louis Henri Calewaert, and a collection of classical and historical rugs are on exhibition at the Museum.

Caruso Buys Art.

Mr. Enrico Caruso, who has bought many works of art here this season to adorn his summer place in Italy, recently acquired three pictures by Gaetano Capone, whose studio is at No. 500 Fifth avenue. The largest picture is an Italian landscape in oil, "Courtyard of an Italian Home," and the others are pen and ink representations of the heads of American boys, from types in Westchester county. Mr. E. Bischoff, a London collector, has acquired the artist's brilliant "Golden Road, Westchester." Mr. Capone is showing in his studio his two latest works, "Awakening of Spring," a landscape and figure piece, and "Sunset, Williamsbridge."

Hatfield Print Collections.

Modern painter etchings, old engravings, and mezzotints in color, from the portfolios of Taylor Hatfield of New York and other collectors, are now on exhibition at the Anderson Galleries, Madison Avenue at 40 St., and will be sold on the evenings of Wednesday and Thursday, May 6 and 7. The sale includes examples of the early masters—The Master A. G., the Master M. Z., Duerer, Aldegrever, Beham, Rembrandt, and others. Later foreign and English schools—Edelinck, Nanteuil, Wheatley, and others. Modern etchers—Brangwyn, Cameron, Corot, Fitton, Haden, Haiy, Whistler and many others. Mezzotints in colors—Miss Gulland, Stevenson, Simon, Smythe and Trowbridge. The second section, also on exhibition, contains some fine items of Americana and will be sold Wednesday evening, May 13.

Sale of the Bullard Library.

Rare books and standard sets from the library of Dr. William Merrill Bullard of New York and from other collections, will be sold by the Anderson Auction Company at the Anderson Galleries, 284 Madison Ave., Thursday and Friday afternoons, May 7 and 8. The sale includes Audubon's Birds, first octavo edition; Browning's Cleon; Gellius Noctes Atticae, 1485; rare Americana, scarce Stevenson items, and a large number of fine library sets of the standard authors, including Shakespeare, Ainsworth, Balzac, Bulwer Lytton, Mark Twain, Cooper, Dickens, Thackeray and others.

Americana at Merwins.

A sale of Americana of rare interest and importance is announced by the Merwin Sales Rooms for Thursday and Friday evenings, May 7 and 8, when the important collection of books, autographs, engravings, pictures, etc., in part consigned by a descendant of Oliver Wolcott, secretary of the Treasury from 1795-1800, will be dispersed at auction. Included in the collection are a remarkable portrait of Washington by Sharpless, and a fine miniature of General Jackson.

The Millet Color Prints.

The American Art Galleries announce the sale of the afternoon and evening of Friday, May 8, of the rare old Japanese Color Prints and Paintings by modern Japanese masters collected by Mr. J. B. Millet, of Boston.

To Advise on Morgan Art.

Sir Charles Hercules Read, keeper of the British Museum and a trustee of that institution, according to a cable dispatch to the "Sun", sailed on the "Olympic," from Southampton. His purpose is to confer with Mr. J. P. Morgan regarding the possible disposition of some of the late J. P. Morgan's art treasures.

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SAN FRANCISCO.

The "Cubist" painting by Marcel Duchamp, "Nu descendant un escalier" ("Nude descending a staircase"), is shown as the nucleus of an exhibition at the galleries of Vichery, Atkins & Torrey. The painting—which, by the way, is not for sale, was bought from the Granary exhibition in New York last year and has been here ever since, except for a trip to Portland last Fall. On that occasion it was used as collateral to a paper read by Mr. Torrey. Until now the painting has not been formally shown here, because of a certain fear lest the motives underlying its purchase and exhibition might be misconstrued. The first drawing for the painting is in the hands of the same firm, but is not on exhibition.

As it was impossible to assemble a collection of paintings, with which to illustrate the growth of the movement which culminated in the now famous painting, a large number of reproductions from Courbet's works are shown with the "Nu descendant." A sample of Renoir lithographs, a Cezanne lithograph, and portfolios of Rodin and Augustus John drawings serve to make the exhibition interesting to the student.

Vichery, Atkins & Torrey have lately acquired a group of paintings and drawings by Theophile de Bock, among them a splendid upright composition of a group of trees.

R. F. C.

ROCHESTER.

The Memorial Art Gallery at present is exhibiting works by three of the younger American painters, Jonas Lie, of N. Y., Leopold Seyffert and Richard Blossom Farley, of Phila.

Mr. Seyffert is represented by thirty-one examples, eleven of which are portraits, the others character studies, and Dutch interiors. His portrait of Leopold Stokowski, the leader of the Phila. Orchestra, is a

remarkable production, and shows the artist at his best. Another fine portrait is that of Mr. Charleton Yarnall, and a portrait of Mrs. Harold Sands is of great merit and interest.

Jonas Lie shows a number of canvases of scenes in and about New York. "From the Bridge" is excellent in color, strong and truthful. His group of paintings of the Panama Canal will be shown at the gallery later on.

Richard Blossom Farley shows some excellent portraits and beach scenes. He sees nature in a quiet aspect, giving us more subtle effects of color, and weather conditions.

The exhibition will last until May 6, and will be followed by works by Edward W. Redfield, and a selected group of paintings by European masters.

HARTFORD (CONN.).

Paintings by local artists form a prominent feature of the annual exhibition of the Hartford Arts and Crafts Society now on at the Athenaeum Annex Gallery. Of the seventy-five canvases displayed, Ruel Tuttle's decorative panels are very attractive, while Robert Fulton Logan's "Girl with a Fan," Henry C. White's landscape "May," Oscar Anderson's marines, and the landscapes of Mrs. Joel English give the exhibition a more serious tone than usual.

"Cubistic" travesties such as marked a former show are happily absent. Porcelain decoration by Mrs. Elizabeth M. Stoddard and pupils, and jewelry decoration by Miss C. Louise Williams are interesting examples of their class of endeavor. Miss Marion Maercklein (Boston scholarship student from Hartford Art Society) shows sketches painted in Germany, Holland and England, and J. C. Huffington, of Darien, contributes some of his effective little marines and landscapes.



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sail for Europe on May 20 on "La Pro-
vence."Mr. Henry Reinhardt will soon leave for
his annual European trip.Mr. Amadeo Canessa, of the firm of C. &
E. Canessa, Antiquarians, of Paris, Naples
and New York, left Saturday, the 15th ult.
on the "Berlin," directly for Naples, to visit
their home branch. During the coming
Summer, Mr. Amadeo Canessa will take
charge of their Paris office. He is ex-
pected to be back in New York early in
October and will bring with him several
rare pieces of antique marbles and bronzes
and also a very unique collection of Italian
majolicas of the early Renaissance.Mr. George Durand-Ruel left Wednesday
for Paris on receipt of the news of the
death in Paris of his sister, Mme. Jeanne
Dureau, wife of Albert Dureau, the author,
and daughter of Paul Durand-Ruel, the
artist, who died Monday in her apartments
in the Rue de Bourgogne, Paris.Mr. and Mrs. Joseph Duveen sailed on
Tuesday on the "Mauretania."Mr. and Mrs. Roland F. Knoedler sailed
on "La Provence" on Wednesday.Charles Stollberg, art dealer, has removed
his gallery from 9 East 41 St to 402 Mad-
ison Ave.**End of Oakman Sale.**Dispersal of the art objects and period
furniture belonging to Mrs. W. G. Oakman,
under the auspices of Silo's Fifth Ave. Art
Galleries, was concluded April 25 at the
residence, 725 Fifth Ave., with a total of
\$41,500. The highest price was \$4,850, paid
by Mrs. R. W. Costello for "Portrait of
Catherine of Russia," by L. Tocque. An-
other portrait of "Eleanor de Medici," by
Franz Pourbus, was bought by Mr. R.
Williams for \$3,750. "Louise de Savoie,"
by Franz Pourbus, was bought by Mrs. Ar-
thur T. Sullivan for \$950. Mr. Emil Winters
of Pittsburgh gave \$250 for a suit of armor.**The Sambon Collection.**The collection of Persian ceramics in the
Sambon collection to be sold in Paris, May
25, 26, 27 and 28, is probably the most im-
portant in private hands; the Rhages bowl
of the VIII century, with minute figures il-
lustrating a Persian work of fiction, is cer-
tainly the most interesting example known,and the famous blue vase with open-work
decoration has no rival for beauty of color
and design. An unique Persian manuscript
is that executed in 1510 for Prince Abū'l-
Mussafer, to which the chief artists of his
court, Scheik-Sadé, Sultan Mohammed and
Mirek, each contributed a signed page.Of the Italian Renaissance sculptures the
most important is the delightful bas-relief
by Mino da Fiesole, which represents the
Virgin fondling the divine child in a fold of
her mantle. There are also marble and ter-
ra-cotta works by Verrocchio, Agostino di
Duccio, Andrea della Robbia, of the school
of Rosellino, and bronzes by Bertoldo, Ric-
cio, Giovanni dal Duca, Francesco di San
Agata, Sansovino and Gian Bologna.**Fifteenth Century Italian Vases.**The European ceramics include a remark-
able collection of Italian vases of the XVth
century, some of them with portraits,
among which is a set made at Faenza on
the occasion of the marriage of Isabella of
Milan with Alphonsus of Aragon, Duke of
Calabria, which has the portrait of Ludo-
vico il Moro and the arms of the Duke of
Calabria.**Delaroff Sale.**The first section of the Delaroff sale of
pictures was concluded April 25 at the Gal-
eries Georges Petit. The total receipts
were \$100,000. The highest price paid was
\$8,500 for a roadside inn scene by Jan
Steen. Other prices were \$5,600 for
"Achilles Wounded," by Boucher, and
\$4,400 for "Christ Blessing the Multitude,"
by Montagna.**G. HESS****Antiquariat****MUNICH****Briennerstrasse 9**

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